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#### More That Must Be Told · · · ·

Is as fearless in its conclusions Is as fearless in its conclusions as it is unsparing in supporting facts. Sir Philip writes: "The malady of our strife is incurable until the old men pass away and Youth leaps into the saddle. I think so, though youth is no longer mine. . . . That new spirit which I call Youth will largely abandon industrialism as we now know it and re-shape civilization on simpler and more natural foundations."

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#### FROM EUROPE



#### French History in Comic Art

LES HUMORISTES, By Francis Carco. Paul Ollendorff: Paris

ready given us books of a startling verity like Scenes de an art critic. In this new volume, "The Humorists," we find another tree. proof of his untiring talent. This book on the gayer view of art has a particular interest for American and great French caricaturists like Dau-mier and Steinlen have become alas well known across the Chan-

friend.

soldiers!" author begins his new book by stating frankly that "humor properly speaking is a British product." I

wonder if that is true. Are the rest of us less human than the British? No definition would be large enough to include all that is now understood by the word "humorist." It is applied to the specialist in political, social, artistic satire of whatever type. The policies of different journals modify their humor. Each strikes an in-dividual "note." We must therefore credit the press with a good deal of Then comes the war and the sa-

arm of illustration."

the nineteenth century.

He penetrated every part of life. The history of his epoch may be read in is expressed in a style whose vigor

#### of Ratapoil, type of the Bonapartist, reveals him as a great sculptor. After Daumier there is Gavarni, who

interpreted the role of woman in so-ciety. His few lines of character observation under each picture add to the design a meaning it would not

RANCIS CARCO, who has alof Goncourt, Flaubert, Maupassant and Zola modified the development of

brought imagination and fantasy to the expression of a veritable humor was Caran d'Ache. With little im-English readers because the work of pulse toward Foraln's biting satire, he triumphed in light raillery, in recreations of the First Empire, in menag-eries of unheard of comic animals. most as well known across the Channel and the Atlantic as here in Paris.

The joke, as you say, was on Francis Carco, the other night, in the theatre. It happened that soldiers were needed for a stage army. The manager told the dramatist and the dramatist rushed out to the foyer. There was Carco, marching up and down in a soldierly stride.

eries of unheard of comic animals.

His silhouettes multiplied the popularity of the Chat Noir, "that paragon of artistic cabarets," which boasted among its decorations the Steinlen cat and sketches by Forain, Willette, Cheret. "Thanks to these humorists, Montmartre acquired a worldwide celebrity."

lebrity."
With the improvement of mechanwas Carco, marching ap and a soldierly stride.

"You're just the man I want!" exclaimed the playwright. "Come and be a Roman legionary. Everything deline for publishers increased. Posters used freely. "Publicity by means pends on it!"

"B-b-b-but," stammered the bashful critic of humor, "I'm with a man

were used freely. "Publicity by means of humor was born, art and business became allies."

Then we began to borrow from the "All the better, I need exactly two art of other nations. The drawings of So Rome was saved. The your Edwin A. Abbey and C. D. Gibson were freely reproduced.

Political satire, asleep since 1871,

awoke with the Dreyfus case. Toward 1907 the humorous draughtsmen, led by Leandre, organized their first salon. By 1914, thanks to its salon, humor is flourishing. The Gazette du Bon Ton opens a new field to the decorative artists. Humor enters the serv-

new journal, La Baionnette, appears. The short skirts, high boots and vi-The author points out the social and political importance of satire in the designs of the second half of the eighhis admirable series of "gosses." The sort sairts, high boots and "The short sairts, high boots teenth century. In the pamphlets new types in uniform appear—the casagainst the court and Queen Marie qued and muddy poilu, the elegant

In Honoré Daumier we find the true prophet of modern graphic humor. as well as one of the greatest painters of work of the humorist, whatever his work of the humorist, whatever his the current of daily events and his ulti-

his caricatures of the bourgeoiste, his does not preclude finesse. The vol-satires against the Government, his ume contains twenty reproductions. As to an interpret

Mary Roberts Rinehart

The further adventures of Tish, Aggie and Lizzie,

the three spinsters whose enterprise has carried them

into many a ridiculous situation and into the hearts

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statically amusing and as a side-light on the humor

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More Tish

Irvin S. Cobb

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and sound common sense for all who can no longer

catch the five-fifteen without panting more than the

engine. It is Cobb at his best, more hilariously

funny over losing one-third of himself than he was

about losing his appendix in "Speaking of Opera-

tions-." With illustrations by Tony Sarg. "He

qualifies as a thing of beauty in that he is a joy for-

One Third Off

## Author of 'Jean Christophe'

HIS WORK. By Stefan Zweig. Translation by Eden and Cedar Paul. Thomas Seltzer.

HE mass of critical and interconsiderable. And, moreover, it should Seurat, Rops, Forain, Toulouse-Lau- much less than that since he became to explain him, One of the amplest personalities that a figure of worldwide celebrity whose



Romain Rolland.

Polish, Czech and modern Greek as tive artists. Humor enters the serv-ice of the dress designers. It is the epoch of the Ballets Russes which tongues. But there has hitherto been credit the press with a good deal of the present wealth and diversity in this domain. To capture the attention and affect the views of the public, journalism must use "the redoubtable arm of illustration."

ors into vogue.

Then comes the war and the satirists respond with a burst of scorn followed by the effort to amuse and distract a war-troubled world. A new journal. La Rajournalism to fill that war to fill A ume aims to fill that want. The book and a briefer list

most comprehensive work about Rol-Antoinette circulated in 1789 pictures aviator, the embusque in horn-rimmed aviator, the embusque in horn-rimmed is very far from being either a crititext, since they carried a message even to those who could not read.

The drawings of the pictorial humorists in their ranks. Journals of his work or an exhaustively full are founded, among them such as Tord-Boyau La Saison a Grenades, Crapouillet—this last the most celebrated. In the prisoners' camps the advantage. For the aggressive caricatures of Gillray helped to stir up England to the point of fighting Napoleon Bonaparte. The frail charcoal of an artist may be stronger than a force," concludes Francis Carco, "for cestry, school life, wanderjahre, his he nineteenth century.

From the founding of Caricature, in "accent of youth."

age, by grace of his inspiration the mate flaming emergence during the

As to an interpretative biography dealing with the growth and crises of the soul, it might be said to be unnecessary, since all Rolland's work, and his bust from England.

Other masters. It is equally interesting to the lover of art and to the student of social history.

PANAME.

Dehate of the growth and crises of the soul, it might be said to be unnecessary, since all Rolland's work, especially "Jean Christophe" and "Clefon Student of social history.

PANAME.

in any crass or narrow meaning of the term. That is what gives it all its conviction behind it, the militant ideal pretatative study of Rolland, ism, the poignancy of suffering, the especially in France, is very deep realization of the lachrymae rerum; these blaze out in his books la Vie de Montmartre and L'Equipe, is also a literary historian and is also a literary historian and even to slight themes, in the work of very since he attracted attention, and self, and, so far, needs no biographer

Mr. Zweig, who is said to be a close personal friend of Rolland, has used works are translated into Japanese, his material with discretion and intel ligence. It is a readable narrative sufficiently equipped with dates, records of happenings, &c., and thus use ful, though it sheds no new light upon

> of Tolstoi's teaching upon the sensi-tive, struggling young poet-musician in his most plastic years. It is, of course, obvious enough and frankly admitted, but it bulks larger in Mr. Zwelg's presentation than before. This book does, indeed, fill some part



## IAN HAY: : THE WILLING HORSE

His first novel since the war

'Ian Hay, let it be said, tells the tale with the same bonny, sonsy, fresh and wholesome spontaneity, enivened by a blessed gift of humor, that he gave to the writing of such famous books as 'The First Hundred Thousand' and brought to his platform appearances all over America in war-time. Not the least service Ian Hay is doing for modern literature is to prove that a book is not void of human interest when it is void of offense to morals."—Philadelphia Ledger.

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Mr. Zweig is scarcely dispassionate in his presentation of Rolland's attitude during and after the war. His own summary is that the resultant peace was "as inhuman as the war had been." If one admits the entire sincerity of such a belief it none the less remains a disqualification of the believer as a judicial critic. And here, again, Rolland needs no explanation He has given it himself in "Cleram One impression, however, is left upon the reader of this biography that is not so strongly made by Rolland's own writing: that is the weight of own writing: that is the weight of Tolstoi's influence in the formation of Rolland's doctrine. Mr. Zweig, whether intentionally or not, brings out clearly the weight of the impact

> of the demand for more information dithyrhamble at times, and thus overshoots its mark. But it is interesting throughout. It contains a valuable bibliography of Rolland's own writings

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